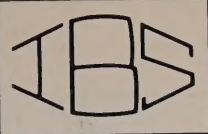


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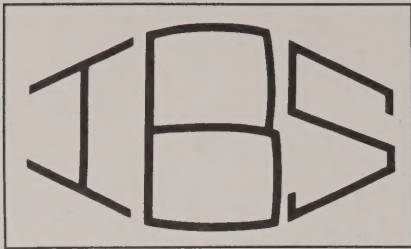


the journal of  
college radio

VOL. 15, NO. 4



# NEW YORK CONVENTION ISSUE



wishes to  
welcome all  
station delegates,  
exhibitors,  
speakers,  
session leaders,  
record companies,  
and guests  
to your

# 39th ANNUAL CONVENTION of Student Operated Radio Stations

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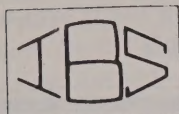
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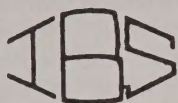
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the journal of  
college radio



March, 1978  
Vol. 15, No. 4

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DICK GELGAUDA  
NORM PRUSSLIN

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# How to get the MOST out of the IBS Convention

*What you should expect...and what you can accomplish*

By Karen B. Anderson

First of all, we would like to thank those of you who are reading this at Convo '78 for coming to New York City. We've been planning this event for almost a year now, and it's all been done with one purpose in mind . . . to provide you and your station with an excellent convention experience, one that will be educational and fun. This convention is bigger, and we hope, even better than last year's, with:

1. Over 50 sessions on topics that could make the difference for the future of you and your station.

2. Broadcast professionals on-site as session leaders and resource people.

3. More than 500 delegates from other college stations ready to exchange ideas and brainstorm answers to the sticky problems at your station.

In short, Convo '78 is three days packed with things to do, places to go and people to meet around the clock. The pace is exciting, strenuous and sometimes hectic. In order to get the most out of the convention, all delegates should be prepared before they start convention-ing. Prior to the

start of the sessions, you and your delegates should plan on who will attend what meetings, with a list of people to meet and talk to, etc., organized and prepared to come back from the convention with the ideas, acquaintances, contact, resources and energy that will really make the difference for your stations in 1978-79.

Be clear in advance on what expectations your station has for the delegates attending the convention. Discuss with your staff the key issues you're looking for information on, and plan for a de-briefing of delegates to staff immediately after the convention. Be conscious while at the convention of how you will communicate and share your expenses in a concrete manner so that everyone can appreciate and benefit from your experience.

Plan to meet as a delegation at least one/day on-site to touch base, compare notes, re-vamp plans, etc. The meeting can be brief, but you should come together as a group at least once a day.

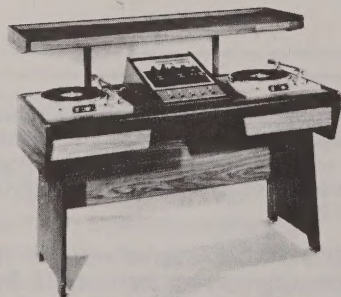
We anticipate that Convo '78 will be a lot of fun for everyone — that's the way it should be. However, while you are enjoying yourself, please respect the rights of other convention delegates and other hotel guests.

This year we have added some new things, expanded others, mostly as a response to suggestions received from last year's convention delegates via the convention evaluation. Look for the following things:

**A. Convention Central** — Located in the Bowman Room and open throughout the convention, Convention Central is the heartbeat of Convo '78. Here you will find up-to-the minute schedule changes, all basic information, lost and found, messages, an Idea Exchange where delegates can ask for answers or respond to station problems, display of station playlists, program guides, logs and memorabilia, and a resource person referral to put you in touch with people at the convention that are good references for your particular problems/questions.

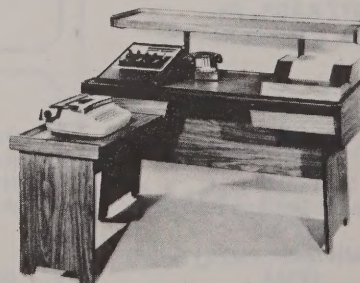
**B. Orientation Raps** — Held at 1 and 2 p.m. on Friday afternoon, these informal sessions will give delegates an opportunity to meet each other and gain some solid information on how to get the most out of the Convention weekend. (Rooms for these raps will be listed at Convention Central.)

**C. Exhibit Area** — The Exhibit Area in the Bowman Room is a "must place" to spend time — Equipment Manufacturers; Consulting Services;



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**D. Friday Night Raps** — From 7:30 to 9 p.m. (+?) Friday there are many raps interspersed in the regular sessions. Raps were well received last year, and have been expanded at delegates request. Generally, these meetings are open-ended discussions and brainstorming sessions focusing on whatever questions and problems are raised by the participants. The focus is on getting to know other stations with common problems and getting a lot of good ideas through a group approach to problem solving.

**E. Other Delegates** — This is the real untapped gold mine at IBS Conventions. Don't hang back — start talking to other station staffers right away. Exchange ideas, names, phone numbers and addresses, and keep in touch after Convo '78.

**F. Badges and Ribbons** — Please wear convention name tags at all times, both as identification / security and so that other people can get to know you.

The Badges and Ribbons are color keyed to the following: Delegates — Green badges; Session Presenters — White badges; IBS Convo Staff — Green ribbons; IBS Board of Directors — Red ribbons; Host Station (WPUB) Staff — Green ribbons; Program Chairperson — Blue ribbon.

**G. Sessions** — Large and Small groups — Large group sessions (Friday and Saturday, 3 p.m. and Sunday, 10:00 a.m.) take an overview approach to a general topic area and draw on the expertise of several professionals in a panel format. Small group sessions are designed to provide in-depth focus on current and ongoing concerns of college broadcasters.

**H. Clinics** — Again, a new feature programmed this year as a response to requests from last year's delegates.

On Saturday morning, we have planned several clinics — both hands-on and developmental — where individualized attention can be given to delegates at all levels. See the session description, for specific details.

**I. Luncheon** — Your luncheon ticket will be given to the Head of your Delegation at registration. You **MUST** have this ticket with you to enter the Banquet Room and be served. Keep this ticket in a safe place, as **no duplicates will be issued!**

With advance notice, arrangements can be made for a vegetarian or Kosher substitute to the luncheon menu.

**J. IBS Board Meeting** — Sunday morning 10:00-11:00, is the time to meet and talk with the Board about the directives, services, goals that encompass IBS operations. Your feedback determines what appears in the future.

## USE CONVENTION CENTRAL BULLETIN BOARDS

*to hang up your  
own announcements  
and look for others!*

## Finally...

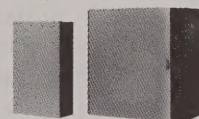
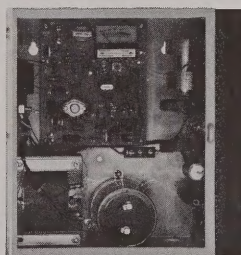
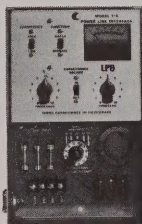
**K. Record Company Hospitality Suites and Special Events** — Record companies (and other exhibitors) spend quite a bit of time and money to prepare exhibits and suites so that they have a chance to meet and talk with you. Last year, there were a small number of students who indulged themselves in some pretty stupid thievery and destruction. This will no doubt have an effect on the number of record company suites and their activity this year. It should go without saying that college radio's "image," in the minds of record company people is largely determined at this convention, and **your station will be affected by what goes on here.** Going to suites, seeking out the record company person and introducing yourself and your station can help you, and is what the rep expects of you. Walking in, looking for handouts and freebies, and walking out again . . . well, put yourself in their place. As for ripping off albums and posters, we can only say that we apologized last year, but there won't be much to say this year if it happens again. ■

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# Getting Along with New York City

Everyone's got stories to tell about New York City, and few of them seem to be positive. The crowds, the crime, the weirdos, the cost of "living," the air, the dirt, the noise, the rotten people, all make a lasting impression on visitors (and people who live here too). Except . . . despite it all, there's no arguing with the fact that this place is really incredible, exciting, gigantic, and all of those other adjectives that come to mind once you learn to screen out some of the bad aspects. Your experience in New York can be something to remember fondly, or it can be a real disaster. Sad to say, you don't have a lot of control over which it will be, but armed with a bit of information before you start the weekend, you'll find that your chances of coming away unscathed and happy will be increased.

It's impossible to make any simple statement about anything when it comes to New York. There are so many people here, and so many streets and buildings, and so much of this and that, well, it allows for anything to be true. There are eight million stories in this town, you will be only one of them. It helps to remember this.

If you are reading this at the Biltmore Hotel, we can assume that you have successfully completed the toughest part of the New York trip . . . getting into town and to the convention. Now, let's talk about what you can expect to encounter from this point on.

## Dining in New York on a Student Budget

If you have checked out the menus in restaurant windows in this part of town, you'll have noticed the biggest single budgetary problem (next to hotel space cost) in New York. Eating a sit-down meal in mid-town Manhattan is expensive. If you want to spend a lot of money on a meal, you'll find plenty of restaurant guides in your hotel room and in the papers. So, we'll use this space to talk about the less expensive method of eating.

Outside of the Biltmore Hotel there are a large number of decent eating

places that will be easier on your budget than the in-house restaurants. The best thing to do is to walk over to either 42nd street (one block from the hotel) and keep your eyes open for places like **Brew and Burger** or **Zum-Zum's**. This is a business district, and lunch-type places abound. Almost every street has a few, within a four block walk from the Biltmore.

Besides the storefront places, there are a dozen or so smaller eateries in **Grand Central Station** (next door to the Biltmore). Not much in the way of sit-down meals, but there are some great delis and hot-dog stands there that **are open late**. The place is fairly clean and respectable these days, and they've even cleaned off the ceiling. We recommend **Zach's Bread Basket** for not-too-cheap-but-good sandwiches and desserts. The Biltmore has an elevator (in the North Lobby) directly to the main concourse level of Grand Central. It's marked "Grand Central Art Galleries" and doesn't operate all of the time.

Whatever you do, **do not** waste hours of your convention time walking around the streets looking for the "perfect" place to eat. Within four or five blocks of the Biltmore, you'll come across much of the entire spectrum of snack-bars, fast food places, restaurants, and any other sort of dining place. Don't head off to Chinatown or Brooklyn to find a place your friends told you about, because you can plan on spending hours on the subway or busses just getting there and back. Unless you are a bigger eating maniac than a radio maniac, it isn't worth the time and you'll probably find it not worth the money either.

## How to Live in a Hotel for a Weekend

The Biltmore and other hotels like it go to a lot of trouble to make you feel comfortable and at-home for the duration of your stay. You, after all, are paying for it, so you can expect a clean, quiet room with hot water and all of the little amenities. You should familiarize yourself with the hotel, learn where the elevators are (North Bank Elevators are not as busy as the

Main Lobby Bank), and don't feel bad about calling the hotel operator for information. You can also ask at the Convention Central desk if you have a problem. The people at the hotel are happy to have us here, and things should work out well for all concerned. However, there are other guests in the place besides student delegates to the IBS Convention, and we would like to remind you that behind nearly every one of those closed doors somebody is trying to sleep. You wouldn't want some jerk yelling and screaming outside of your door at two a.m., and neither does the other person. Please be quiet in the halls, and you'll save us the trouble of having to deal with hotel cops. Being kicked out on the street in New York wouldn't be a lot of fun.

## How to Get Around the City

If you are determined to venture out in the Big Apple to parts unknown, please take the time to find out where you are trying to go, and how to get there, before leaving. Take a friend with you, and let someone know where you went. Try not to do anything that your station manager isn't going to be able to explain to your next-of-kin.

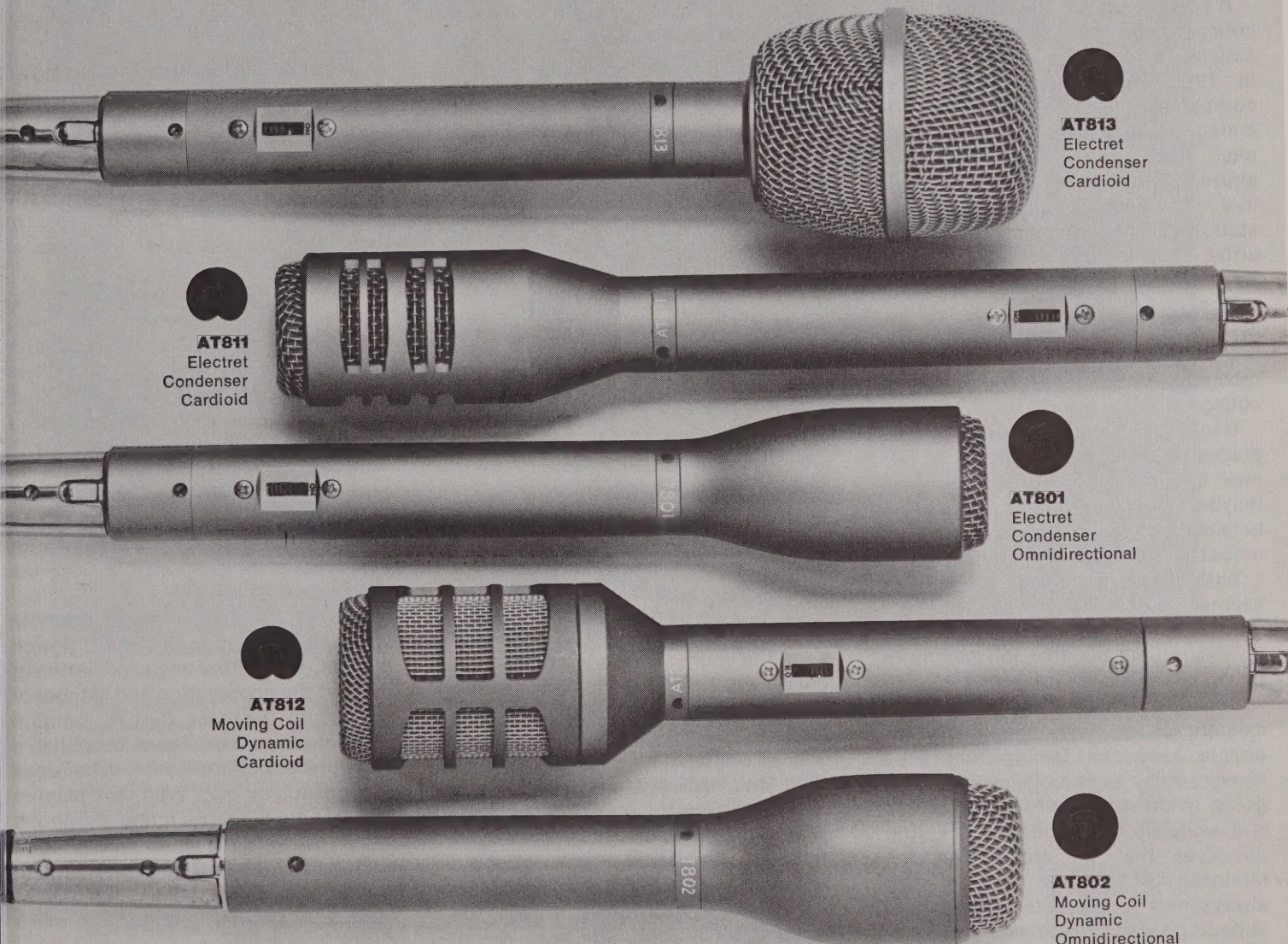
The students who are staffing the convention, from Pace University, go to school in this town, and you can look for them to explain how to get around (they wear green ribbons). IBS will have maps of the subway system and bus system, and a list of things to do, and in general, how to do it. Just stop in at Convention Central, and ask. You can call us up, if you get in trouble or lost, by dialing the Biltmore and asking for the IBS office.

## How to Get Back Home Again

This part is easy. All you have to do is rescue your car ("ransom" might be a better word) and retrace your steps. The difference is that on Sunday, the city is a whole lot quieter, and there isn't really much traffic, and you might have a chance to drive around a bit and see the sights. Again, ask for suggestions at the Convention Central. ■



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Now for the surprise. The price. Both omnis are nationally advertised at just \$60, for either dynamic or electret condenser element. The two basic cardioids are just \$80, while the AT813

electret condenser with integral wind-screen is pegged at \$95. All complete with full one-year warranty.

Once you've seen and tried these new Audio-Technica microphones we think you'll welcome them. Not just because they cost so little...but because they do so much. Available now from your Audio-Technica Professional Products dealer.



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# FACING THE CHALLENGE

## Record Companies vs (?) College Radio

By Tim Devine  
Music Director  
KALX-FM/Berkeley

If I had to predict the major trend in college radio for 1978, I'd say that college radio will be asked to deliver. In 1977, more major U.S. record companies became interested in college radio than at any time in the past five years. Why? Well, for starters, playlists are still tightening in a lot of markets and often a campus station is the only place where an artist can get any initial exposure. Beyond that, certain college stations are constantly expanding the limits of new and progressive music and the record business is beginning to recognize this unique function of college radio.

Because of the importance being placed on college radio, it seems that now is a good time to discuss (and maybe re-assess) the relationship between college radio and the record industry.

Within record circles, the feeling seems to be that college radio provides some kind of early exposure on new artists but that the results in terms of sales or expanded airplay within the market are either non-existent or, at best, nebulous. Few people have the feeling that even heavy airplay on a college station is going to do anything for their record, and while we must constantly remind ourselves that we are **not** in the business of selling records, it's always nice to see a record that you support do well in the marketplace.

At last month's NAIRD (Nat'l. Assn. of Independent Record Distributors) Convention in San Francisco, I had a rather philosophical discussion with a gentleman from a small record company (Alligator) about the merits of college radio. His contention is that for every campus station that has it "together" enough to deal with the record companies, there are dozens who have no idea of what they're doing. Unfortunately, his opinion is rather widespread among promotion people. Certainly, record companies would like to work closer with college

radio but in many cases they have no assurance that college students can handle the responsibility. (Obviously there are differing opinions, but this is a continual complaint).

It seems like I am constantly hearing record company people complain about Joe Bazooka at KOOK-FM in North Paduka who never mails a playlist but who always calls for extra records. Or the apparitional music director of WIMP who for some reason is **never** in when anyone calls and who never returns calls. No good. If college radio is going to have a good name there has to be a standard which station managers adhere to across-the-board. I'm sure you've heard it before, but it only takes a few turkeys to spoil our Thanksgiving.

Let's take a look at some of the things that college radio can do to improve its end of the situation.

### IMAGE:

Almost as important as your air sound is your station's image. A good image will carry a station a lot farther than 10 or even 10,000 watts. With the rapid personnel changes in college radio, a station's importance can move 180° (and back again) in two or three short years. In most cases, the determining factors in success are creative personnel and effective communication. The more precise your image is (not format, **image**) the better you'll look to any record company.

Establishing an image is a two-step process: you must a) define your image, and b) promote it. Creating an image involves figuring out how you want to be represented and what makes you different from everybody else. At KALX we decided long ago that we would best serve our community (Berkeley/San Francisco) through a format that was diverse, alternative and progressive. Because of a rather strict adherence to those principals KALX's philosophy is well established with those who know the

station. But what about those who don't?

Certainly, as important as having an image is, you're nowhere if you don't promote it. Promotion involves two distinct audiences: those who are listeners or potential listeners and those who never listen (mostly because your station is in Poughkeepsie and their office is in Hollywood).

There are no set ways of promoting yourself to your listeners. Contests, interviews, and ID's ("Progressive radio for the Bay Area. . .") as well as some kind of visibility events (live broadcasts, outdoor activities, etc.) all help to maintain your image with your audience. But these things do nothing for those who live outside your broadcast area. So what do you do to reach the rest of the world, especially the regions where the record companies lie?

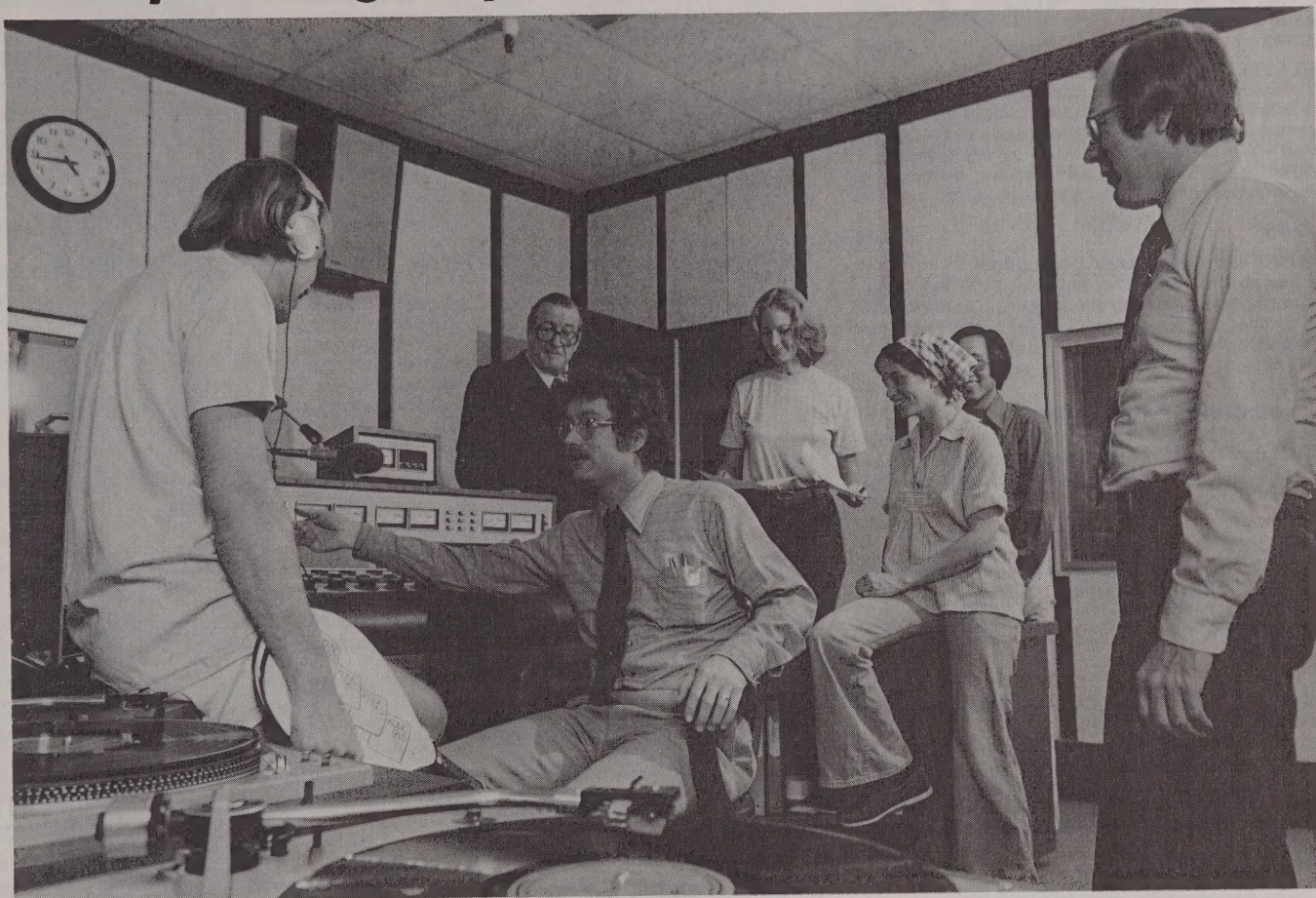
One of the best ways to promote yourself is through the station playlist. If you have any expectation of gaining the cooperation and respect of the record business (not to mention service) you are expected to publish a semi-professional playlist. What does that mean, you ask? Well, any playlist that has faint purple mimeograph ink or an indistinct hand-drawn logo would go to the bottom of the stack in any office. If you want someone to think your playlist is important, make it **look** important.

The question always arises, "What should a good playlist contain?" At a minimum, every playlist should have a station logo, the word "Playlist," the date, the M.D.'s name, phone number, and some designation of what records are getting the most airplay. It should not include the music director's favorite records or anything less than accurate listings.

That's just the basic list. If you want your list to stand out from the rest of the deluge of mail that a record company receives there are a number of additional things that you can do.



# It was a college broadcast facility; Now it's a public radio station; KUSC, Los Angeles, still has a Stanton in every table



A group of the staff meet in the Broadcast Studio of the Station.

It is interesting that the station which provides top quality classical music service to Los Angeles was an outgrowth of a College Radio Station ... and still bears its original call letters.

It now has been incorporated into the public broadcasting system since it was regarded as a highly important facility and resource to the city of Los Angeles. It serves all of Los Angeles, Ventura and Orange Counties (10 million persons in the market), with a format of 85% classical music and 15% informational programming primarily from the National Public Radio Service. KUSC goes direct from disc to air and uses the Stanton 600E on its turntables.

Since the station has received substantial university support for upgrading their sound, which includes a new transmitting system ... new tower antenna ... new control board ... new turntables ... and new cartridges ... KUSC plans to install Stanton's Calibrated 681SE cartridges in all their turntables.

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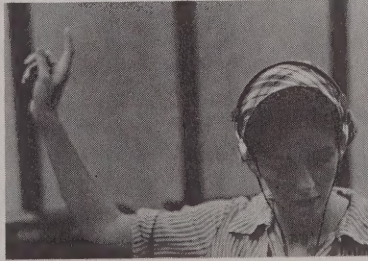
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Ellen Falconer, a broadcast engineer, with two of her associates.



Gilbert Kuang, engineer, at the Master Control Console.



Ellen Falconer, engineer, signaling the start of a scheduled broadcast.



Alan Parker of the Programming Dept. completing a critical listening session in the Record Library.



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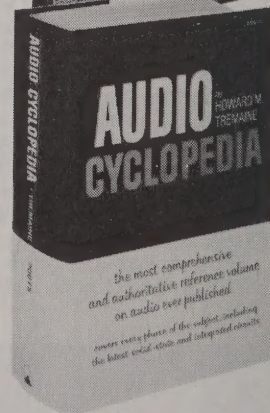
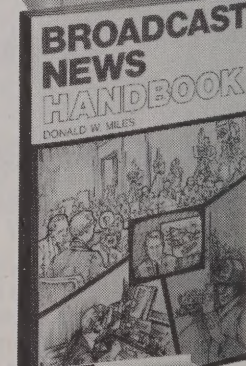
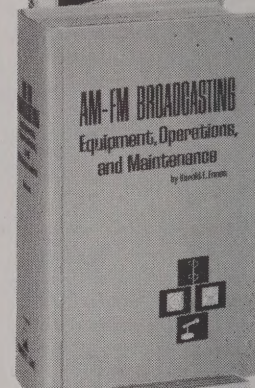
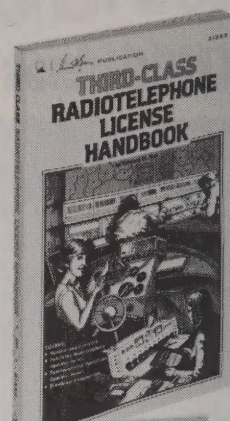
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First, keep your playlist up to date. I get a lot of playlists from stations who don't have anything newer than a three week old record on the list. At KALX, I keep adding records to the list until it is physically out the door to the printer. Also, find a fast printer and mail your lists immediately upon completion. It does no good to let the list sit on your desk for a few days and get old. If you are one of the first stations to add a record, you'll increase your credibility immensely, but you have to keep your playlist **very** timely.

One of the features that makes a list more informative is some mention of the consensus cuts from a particular album. I list them numerically (1, 3 means side one, cut three) to be concise but you can list titles if you like.

Record company people may ask you for retail information and while some college playlists list such information, I generally don't include this on my playlist. I haven't met a good promotion or sales person who can't get accurate retail information so unless I spot something unusual I avoid retail reporting. (Remember, we're **not** in the record business).

At the bottom of each<sup>11</sup> and every playlist I include a paragraph about things that are happening at the station (recent interviews, live broadcasts, giveaways, etc.). This keeps everyone informed about what is happening at your station and often times gets response out of one record company who sees how well another company's project went. Without a statement, your playlist is just another list of records.

Some stations include record reviews with their playlist and while these are all right if you have something to say, a lot of them are rather banal and serve no purpose. What I have found to work better is when I am particularly impressed with a new album, I call or drop a line to the appropriate person and let them know about it. Often the company will want to set up a promotion at your station which can be very effective and enjoyable if your working an album that you like. (Gotta remember . . . we're **not** in the record business).

In general your playlist should be clean, precise, accurate and timely. Without one of these elements, you're losing yardage.

## COMMUNICATION:

Music directors are always asking me, "What do I do with a record company?" Undoubtedly, the company can be a big help to the music director and the station as a whole. If you call your promotion person about a particular new album, you're likely to find out that Joe Artist is coming to town soon. Chances are that if an artist has a new LP and is touring, you can set up a promotion with the record company, particularly if he's playing a campus date.

When doing promotions you should keep several things in mind. Make sure that everyone who needs to know about it does so. Most stations have a publicity person who can run ads or draw up flyers and a good production wiz can turn out a nice spot in no time. Keep your promotion man informed and if you are covered by a local **and** a national person, make sure they both know what's happening.

If you come up with interesting ideas for promotions, I guarantee that you'll get a record company's attention. At KALX, we came up with the idea of an accuracy throw contest to promote "My Aim Is True" by Elvis Costello. CBS gave us full support including purchasing a TV video game for the winner and donating 100 records for the runners-up. Why did they go to all this trouble? Because CBS knows that KALX was one of the first stations in the nation to play Elvis's album and now he's a big success in this market. The idea for the promotion was just a natural outgrowth of previous communication.

## WHEN SHOULD I CALL A RECORD COMPANY??

It depends. I generally call the local people every week or two. This helps me find out what concerts and new records are on the way as well as giving me a chance to inquire about some promotion or a pair of concert tickets. For the companies that have national college departments, it will vary from two weeks to a month between calls.

The basic rule of thumb (or dialing finger, maybe) is to call when you have a reason to call and leave them alone when you don't. Any college promotion person will tell you that they get calls from people who have nothing to say. When you call, try to

have some idea of what it is that you want to accomplish. Keep the companies up to date with what you're doing and maybe they can help you out. Whatever you do, present yourself in the manner that you'd like to be treated. You'll get a lot more respect if you act like you're worth respecting.

In general, every music director has an effect on the image that the record industry has of college radio. If your act is credible and viable we'll all benefit. Who knows, if you play your cards right, 1978 could be the year that your station finally gets the treatment that you think it deserves. Basically, it is up to you.

"The essence of this business is communication." — Paul Brown. ■

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As compiled by BROADCASTING for the period June 27 through July 1 and based on filings, authorizations, petitions and other actions announced by the FCC.

Abbreviations: ALJ—Administrative Law Judge; alt—alternate; ann—announced; ant—antenna; aux—auxiliary; CH—critical hours; CP—construction permit; D—day; DA—directional antenna; Doc—Docket; ERP—effective radiated power; HAAT—height of antenna above average terrain; kHz—kilohertz; kw—kilowatts; MEOV—maximum expected operation value; mhz—megahertz; mod—modification; N—night; PSA—presunrise service; thorty—specified hours; trans—transmitter; TPO—transmitter power output; U—unlimited hours; vis—visual; w—watts; \*—noncommercial.

### New stations

#### TV applications

■ Jacksonville, Fla.—Maltz of Jacksonville Inc. seeks ch. 30 (566-577 mhz); ERP 4176 kw vis. 1029 kw aux. HAAT 976 ft. ant. height above ground 1029 ft. PO address: Euclid Avenue and E. 12th St., Cleveland 44115. Estimated construction cost \$1,433,000; first-year operating cost \$805,000; revenue \$600,000. Legal counsel Miller & Fields, Washington; consulting engineer Ralph Evans, Principal, Milton Maltz (100%) owner of WBRB-AM-FM Mount Clemens, Mich.; WNYR(AM)-WEZO(FM) Rochester, N.Y.

### Ownership changes

#### Applications

■ KPAZ-TV Phoenix, (ch. 21)—Seeks assignment of license from Glad Tidings Church of America to Trinity Broadcasting of Arizona for approximately \$2 mil.

#### FM actions

■ Albany, N.Y.—Broadcast Bureau granted mod. of CP to change trans. location of FM station to Mohawk Residence Tower on SUNY Albany uptown campus. Albany, change ant. make change in ant. system (increase height) to meet new system. Action June 28.

■ Brooklyn, N.Y. Kingsborough Community College—Broadcast Bureau granted 90.9 mhz, 10 w PO address: 2001 Oriental Blvd., Brooklyn 11235. Estimated construction cost \$4,325. first-year operating cost \$7,500. Format: Variety. Principal Applicant is public educational institution and member of City University of New York (BPED-2349). Action June 27.

■ Raleigh, N.C. 27030. Estimated construction cost \$3,300; first-year operating cost \$1,300; revenue \$8,000. Format: music variety. Principal Applicant is licensee of WPNC(AM) Plymouth; and WPAQ(AM) Mt. Airy, N.C. and WPHM(AM) Portsmouth, Va. Epperson family owns various stations (BPH-9955). Action June 27.

■ Hilton Head Island, S.C.—Calibogue Broadcasting Co. seeks 1130 khz, 1 kw-D. PO address: Box 6133, Hilton Head Island 29928. Estimated construction cost \$48,858; first-year operating cost \$54,300; revenue \$77,000. Format: adult rock. Principals: Thomas H. Harvey and James N. Richardson (50% each). Both have real estate interests in Hilton Head Island. Ann. June 30.

#### AM actions

Broadcast Bureau granted following CP modifications to extend completion times to dates shown: CAL Redlands, Calif. (BMP-14,421), Nov. 29; WSUZ Palatka, Fla. (BMP-14,418), Sept. 1; WKNO Tallapoosa, Ga. (BMP-14,424), Oct. 1; WOCC Warner Robins, Ga. (BMP-14,420), Dec. 24.

■ Orocovis, PR.—Radio Sol Broadcasting Corp.—Broadcast Bureau granted 1470 khz, 1 kw, DA-N. PO address: Calle Pedro Arroyo No. 10, Orocovis 00720. Estimated construction cost \$43,000; first-year operating cost \$37,600; revenue \$72,000. Format: standard pop. country. Principals: Carlos J. Colon Bentura (36%), Luis Rodriguez Bou (32%) and Ofelia Torres Melendez (32%). Mr. Ventura owns WV25-FM Vieques, PR. Mr. Bou is attorney. Mr. Melendez is mayor of Orocovis and owns retail furniture store (BP-20,179). Action June 22.

#### FM applications

■ Anderson, Calif.—Shasta Broadcasting Inc. seeks 94.3 mhz, 3 kw, HAAT 113 ft. PO address: 41091 Valero Street, Fremont, Calif. 94538. Estimated construction cost \$5,000; first-year operating cost \$64,450. Broadcasting July 11, 1977.

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# The Role of the **talk show** in College Radio

By William Henry Talmadge

A staple of radio programming has long been the "talk show." Throughout the years the guests who have appeared on such shows have entertained and informed us. Whether the host was Arthur Godfrey or his local counterpart, in every town across the nation, the talk show has become part of our regular listening fare. If developed properly, the interview program, especially on a local level, can be a useful tool in establishing a communicative link with the station's community. For college radio stations, the talk show can also be the basis for the creation of a bond between the community and those on campus.

The title "talk show" is rather nebulous in scope, and can be applied to a variety of formats. However, I would stress that a format be constructed that would take into account the needs and concerns of the listening community. It is sometimes difficult for a station to schedule programs which accurately reflect the concerns of the listening audience. If such programs can be developed, citizens of the station's locale may then feel that if they tune to the college station in their area, they will hear their concerns focused upon and aired properly.

Being that it is of primary importance to design a show that meets the needs of the listening community, those needs must be assessed. If the station is a Carrier Current and the community to be served is that of the campus, then a local program topic should suggest itself immediately. Sometimes there may be a tendency to try to get guests who are notable personalities, either locally or nationally. While they may be more colorful interviews than a discussion of the problems inherent in a poorly designed security system; this topic may still be of vital interest to students. I am not suggesting that the show be strictly limited to in-house topics; it is just that a unique opportunity to aid the campus community may be missed if the

format's scope does not include a substantial amount of programs which help to educate members of the campus about the workings of their institution. Program planning becomes essentially a question of emphasis.

The issue of emphasis becomes compounded when the station is striving to reach a larger audience than that of the campus variety. For many FM stations the FCC requires that the concerns of the community which the station serves be aired. It becomes the responsibility of the station to ascertain such concerns. Programs are often built around major topic areas suggested by the mail received. These topics can then become the basis for themes for some of the talk show programs. Besides fulfilling FCC requirements, the FM

programmer is faced with the question of how to balance different community interests in the show. Should the themes be of a campus oriented nature? Or should topics relating more to the community at large serve as the basis for shows? It might be preferable to opt for the latter, especially if the station is trying to get in touch with the outside community. In many markets it may be that the quality of public service programming is not adequately meeting the needs of the citizenry, and that the college radio station would provide the only source for the discussion and information about the vital problems of that area. This is a responsibility that should not be minimized or overlooked.

Problems are bound to arise, especially if the material presented is

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of a potentially controversial nature. Conflicts with school administration or community groups are distinct possibilities. It is therefore essential that those in charge of the production take their responsibilities seriously. Programming should not be tamed or censored in order to satisfy those whose objections might carry a vested interest with them. On the other hand, the tendency to become an over-zealous crusading reporter can tend to color and bias the interviews. This cautionary note is not meant to deter those who would work fervently towards presenting thoughtful and stimulating programs. Such efforts should be encouraged.



*Being briefed before the start of the show [Host Bill Talmadge with a member of the Rochester Rape Crisis Center].*

When a show of this kind is first starting out, it takes time to develop a regular listening audience; an essential ingredient in the success of the program. With this in mind, it was decided that the program be aired twice weekly; not the same program played twice, but two different shows. The reasons for this were twofold: Firstly, a once/weekly program would be more of a "features" oriented show. We wanted to establish a relationship and continuity of programming with our audience. Twice a week, at the beginning and end of the week, a listener could tune to a program that was timely. Secondly, since the department of Special Programming was given slots for each day of the week to fill, we would be able to cover two of those slots.

One of the most important factors in the success of a show is a motivated staff. In order to get such dedicated people we advertised in the classifieds of the college paper. The response received could certainly not be characterized as overwhelming. Due to the nature of this type of program, team work is essential. As contrasted with the type of broadcast a disc jockey does — one broadcaster with records — a talk show is not a one person operation. We needed a producer for each time slot, an engineer, and if possible, researchers. It took a while, sometimes the situation looked discouraging, but a staff was gathered.

Guests can be a major problem. Researchers would work diligently and then the guest wouldn't show for the taping. It is for this reason that we tried to tape the programs as far in advance as possible. Also, you never know what a guest will say on the air. If the broadcast were live and without a tape delay, the unexpected might become the slanderous. The programs, though, were never edited.

We tried to line up programs that we thought would be of interest to members of the campus, as well as to the Rochester community. At each weekly meeting of the staff all were supposed to have a few ideas which would be discussed and then given to a producer. Ideas came from a variety of sources (e.g., local publications), and the topics were mostly of a human interest or news-worthy nature. Some of the shows included: female police decoys, members of a rape crisis center, a three-part program on the making of a political campaign, the director of the local planetarium, a member of the Rochester Gay Alliance, and a Major in the local Salvation Army. Besides these local guests, some national personalities also appeared on the program. We would often discuss, among ourselves, the practice of having themes which were not geared to local issues. We finally decided that there were two justifications for this practice: We reasoned that almost all of the national guests would be brought on



*Taking a Break . . . [From left; Bill Talmadge, Rochester Television Sportscaster George Beahon, and "Rochester Alive" producer Jon Lonine].*





*In the Campus Newspaper, the caption read: "Bill Talmadge Grills OTB President" [Series host Talmadge with Fred A. Herman, president of Western New York Off Track Betting Corporation].*

*Editor's note: William Henry Talmadge, an undergraduate at the University of Rochester, served as and host and Executive Producer of the WRUR-FM series "Rochester Alive."*

*All photos by Rich Artuso.*

campus by the Outside Speakers Committee of the University, and as such, an appearance on our show might be their only exposure to the community. Secondly, producing two shows a week was a grind, and we were always looking for interesting guests.

It can be a great help if a co-operation is established with other campus organizations. As already mentioned, the Outside Speakers Committee proved to be a valuable source of guests. Also, on one project we worked in conjunction with the campus newspaper. By a stroke of good fortune we had lined up a prominent state-wide official who was being called before a board of inquiry. At the same time, a University official was heading up a group that was opposed to some of the practices of our guest. The interview proved to be a vital addition to the paper's article.

I have found that the difficulties associated with producing a talk show are minimal when compared with the many benefits derived. Not only does the station gain in its relations with the community, but in addition, each member of the staff shares in the knowledge that they were involved in an effort which strived to enrich the lives of the listeners. ■

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# Basic Record



# Library Management

By Mike Teer

Perhaps one of the most important jobs in any radio station is that of record librarian. Any DJ can tell you how maddening it is to have a great program or segue idea botched or thrown out only because:

- a) Records are impossible to find;
- b) Nobody knows if you've got a copy of "Phil Spector's Christmas Album";
- c) If you do have it, it's not where the list says it is;
- d) All of the above and/or more.

This article won't be the perfect solution to all those maladies, but it may be a guide which you can use to tailor your own system. If your station's files are in really bad shape, or your library is extensive and you want to change or improve your filing system, one word of warning: It will take a lot of time to make it better, and if you don't keep it up, it won't be worth it to start.

First of all, you need a list of every album and single your station owns. Included in the list should be:

- a) Artist(s) (or Group) Name(s);
- b) Album Title;
- c) Category;
- d) Release Date (helpful, but not vital); and
- e) I.D. Number.

What you should decide first is how you want to set up the library. You can put all albums in an alphabetical system, mixing categories; or you can divide the categories and alphabetize them.

Categories can be as simple or elaborate as you want. For example, the following are the ones WRLC, Livingston College, used when I worked there: 1) Rock; 2) Folk; 3) Jazz; 4) Latin; 5) Classical; 6) Comedy; 7) Soundtracks; 8) Bluegrass; and 9) C&W.

Now there are conflicts in such a simple system. For example, is Return to Forever jazz or rock? Is Renaissance rock or classical? Is Bob Dylan folk or rock? I'm sure you get my drift.

There are two things to do in such a situation. One, you can simply make more categories. Or, for simplicity's sake, you can just decide R.T.F. is jazz, Renaissance is rock and Dylan is folk, forget the minor contradictions, and stick to it; then get to work and be consistent! Don't put an artist or group in more than one category.

In most cases, you'll want to use the group or main artist's name for filing. Exceptions would be in the classical field, where the composer's name should be used rather than the orchestra's or the conductor's. Remember, you can cross-file and cross-index.

Release dates are nice to have for "oldies" and classical programs, so the DJ can impress the audience with his knowledge of when "Wednesday Morning 3 A.M.," was unleashed on the public. You can specify re-releases with an asterisk, or double-date (you drive). For example, use the re-release date first, then the original date in parenthesis: 1972 (1924).

Once you've accomplished all of the above, you're ready for the main job. For the purposes of this guide, I will specify a few possible choices of filing systems.

## The Loose-Leaf Typewritten List

Take all your albums in the letter "A" pile. Attach a label to the jacket (and disc if you wish) and write all pertinent information on it. Then take the paper and type the same. And so on until you get to the end of the pile. Don't put more than one letter on the same sheet, because you'll want to add to it as more records come in. So a sample label should look something like this:

Property of WINO  
File # C100  
Artist Chicago  
Title Chicago VI  
Category (1) Rock  
Date 9/71

So the label not only makes sure everything is easily readable and identifiable, it shows this is not the property of your M.D. Most stationery or office supply stores can have such self-sticking labels printed for you for a reasonable price. The disc label can be much smaller, to include only File # or Name and #.

After all albums are labeled and logged, they should be placed on the shelves in proper numerical order. We shall assume your staff knows how to read and count, so that C100 stays between C99 and C101. Sometimes it isn't easy to do.

Put the sheets in a binder of some sort, with holes reinforced so the pages don't rip and fall out.

Then all you need do is every week or so (or daily if someone has time), add on what new releases come in! And, in theory, everyone will know if you have that copy of "Phil Spector's Christmas Album" and where they can find it.

## The New-Fangled Computer System:

This is basically the same as the system above, with a few advantages and a bit more work initially.

Advantages are:

1. Duplicate listings in different ways:

- a) Numeric
- b) Alphabetic
- c) Numeric/alphabetic by category and/or date.

2. New copies without re-typing the whole thing

3. Easier Changes: Just re-type one computer card, instead of whiting out and typing over the change (date, category, misspelling, etc.).

Your biggest tasks will be finding someone to write the program, getting cheap or free computer time, and convincing enough people to keypunch all those cards. Believe me, the end result makes it all worthwhile.

At WRLC, we were fortunate in that we had a computer science major on our staff who wrote the program in conjunction with a course, and arranged for the computer time. That we had to pay for. Then the staff masochists and new members set out to get the cards typed, for a 3,000-plus collection, it took a total of about 300 person-hours.

The basic system set-up is identical to the above method. But if the program is designed for it, you can have the computer give you any number of different lists.



We had the following:

a) A master list of albums by file # sequence, from A-001 to Z-73, listing number, title, artist, category and date.

b) An alphabetical listing by artist.

c) An alphabetical listing by title.

d) Category lists by title and artist.

As new albums came in, we punched cards for them, added the cards to the stacks and re-ran them through the reader. So each week we had an up-to-date computer list of all our albums. Simple, isn't it?

Either system or adaptation requires constant updating by someone. Usually every station has one person who has no radio voice (or does but the schedule's filled) but still wants to do something. This all-important task is perfect for someone who wants to work, but for whom no job can be found. (As impossible as it sounds, we got many students in this category).

It keeps people busy, accomplishes the goal of providing accurate record keeping of all the music, comedy and sound effects the station owns, and (with some encouragement and appreciation) makes the staffer(s) feel important. ■

### Lee Gives 10 Commandments for Broadcasting

FCC Commissioner Robert E. Lee, in an address to the National Religious Broadcasters Association convention at the Mayflower Hotel in Washington last month, gave his version of the 10 Commandments for Broadcasting:

1. Know thy community as thyself.
2. Serve thy community as it deserves.
3. Keep faith with the Commission and the FCC will place its faith in thee.
4. Practice the use of discretion, judgment and good taste.
5. Foul not the airwaves.
6. Place not your faith in ratings — thou art a better judge.
7. Turn away from payola.
8. Remember the sanctity of the Fairness Doctrine.
9. Minimize contests and promotions — they reflect thy character.
10. Remember to keep holy the NAB Codes.

He also deplored the avalanche of almost seven million letters received by the FCC protesting a phantom petition alleged to suggest a ban against religious broadcasting.

Such a petition was never filed and never suggested, Commissioner Lee said, adding that even if such a petition were filed, it probably would be quickly dismissed because of Constitutional guarantees of freedom of religion.

This misdirected avalanche of mail might better be directed to stations, networks, syndicators and advertisers to protest programming replete with violence, sex and obscenity, he declared, citing the constructions of law preventing the FCC from entering the program content area.

He reminded his audience (largely FCC licensees) that as religious broadcasters, they had an obligation to an authority higher than the FCC to use their gift of broadcasting in the public interest.

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# CONTINGENCY MANAGEMENT

by "Ace" Matthews

## Part II - Structures

(Part I of this article is in the February issue of the Journal of College Radio.)

**"All animals are equal, but some animals are more equal than others."** That is a quote from George Orwell's *Animal Farm*. The pigs are now in charge of the farm, and they are Authoritarian in nature, actually SOB's.

After the revolution the animals decided to set up a Democracy to run the farm they'd taken over from Farmer Jones. The "commandment" had originally read, **"All animals are equal."** Somehow, when the pigs took over, the wording had changed.

At *Animal Farm* there is no expert to whom the animals can turn if they have a problem (Laissez-faire). Originally if they had any questions, they had to work it out themselves. That is until Snowball (the devil whom the remaining pigs use as their FCC substitute) defects. Then somehow

dogs surround the leader to carry out his will.

The animals started out one way, and they ended up another. What kind of an organizational structure should you have at your station? Figure #1 shows the typical organization. The General Manager is at the top of the chart and is in charge of everything. He/she has the troop arrayed below, with sub-bosses to take care of the details.

This is, obviously, the structure of an Authoritarian organization. Each person is responsible to somebody, with the manager responsible to the owners. It does work, and you can turn it into a Laissez-faire model simply by obeying the dotted line. In that case the General Manager only speaks when spoken to.

Can we use the Democratic leadership style with this kind of organizational chart? We can, but I think another form of organizational chart may be a better way to indicate relationships.

That is why, at WVSS, we have a circular organizational chart. Yes,

we're all wheels at our station, and there are wheels within wheels. A look at figure #2 shows how we are organized.

At the center of our organization is the WVSS listener. They are the ones, after all, whom this whole thing is about. Without the listeners we are nothing at all but a pile of aging and breaking down equipment. We do become an electronic playpen filled with ego's floating around and saying, "Well, of course MY way is the best."

If you grant the premise that the listeners have a stake in the organization, our circular chart follows fairly well. We call it, the "WVSS Community Circle." It shows the relationships to the various parts of the organization. Anything outside is "the rest of the world" and anything inside the circle is **our** world.

Arrows indicate direction of flow: from the inside, to the outside, between segments. A double arrow within the segment means that the family in that slice serves segments of the pie, but doesn't serve the listeners directly.

How many segments should there be to the pie? If our contingency theory holds, the answer to that is: **it depends!**

Since this is a wheel, it really does not matter where you start the analysis. All parts are interconnected and all parts are necessary. DJ's aren't any more important than engineers or news people. It's a little humbling for everybody to realize that if you remove a segment of the wheel, the organization can not function. The wheel doesn't turn anymore.

Our new constitution and circular organizational chart tries to reflect that change. How does the circle work? That is always a good question. Let's look at our current divisions and see. Each job has a person in it, so I'll build their ego's a little and personalize the materials.

1. **Nancy Nervig, TRAFFIC COORDINATOR.** We call all of our people "coordinator" to remind them that they are helpers in keeping the organization running, not bosses to

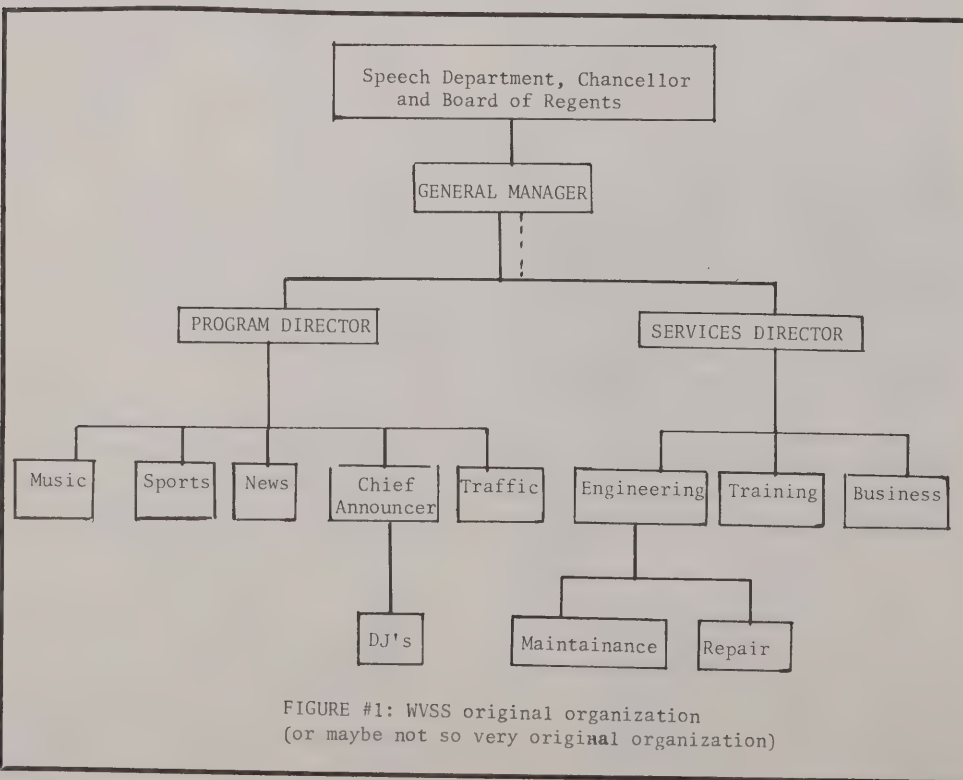
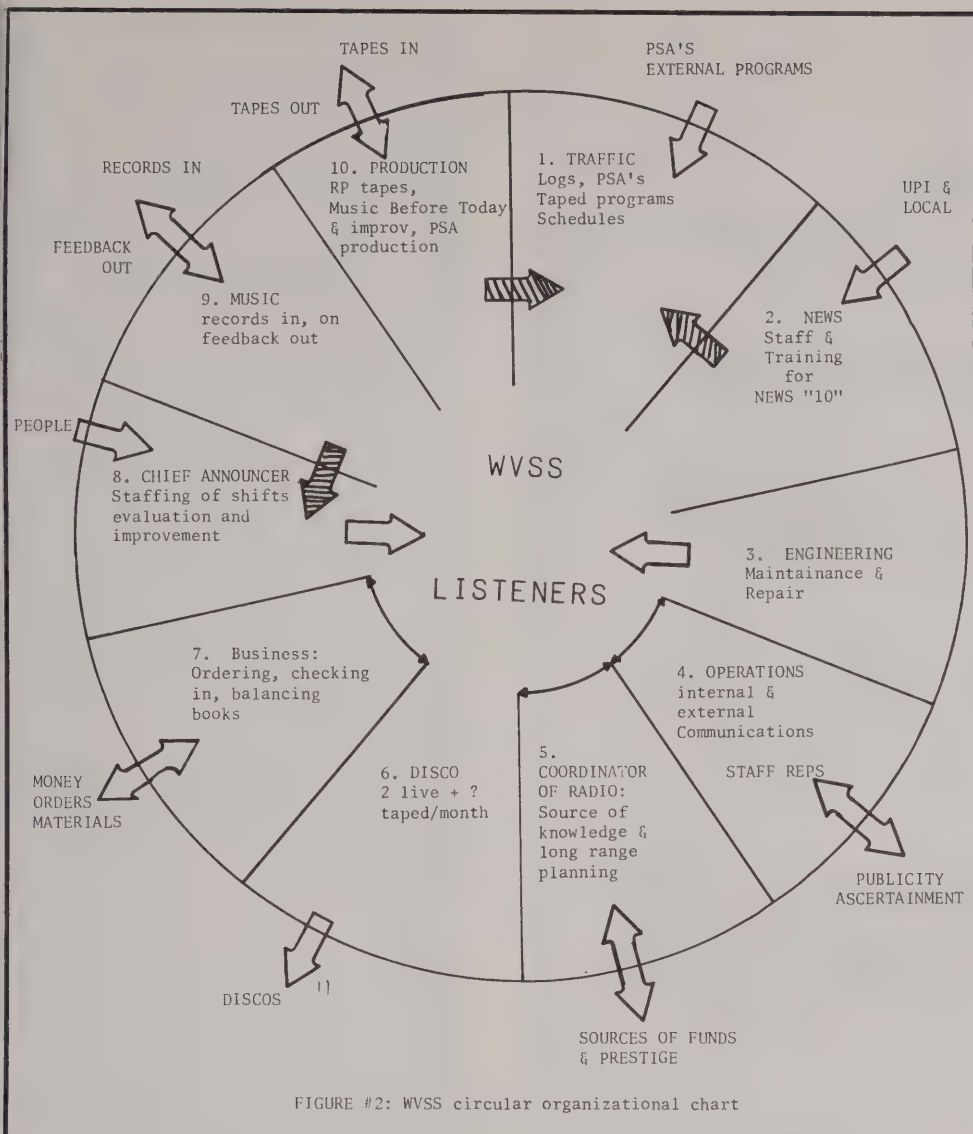


FIGURE #1: WVSS original organization  
(or maybe not so very original organization)





the Bell Tower Players and teach the Radio Production course to people who need a second speech course. They can choose from six other courses.

**6. Glen Adams, DISCO COORDINATOR.** You may be thinking that a Disco Coordinator is a strange thing to have at a radio station. But, if you remember our listeners in the middle of the circle, it's not so strange after all. We have the records and the DJ's. . . the students want to dance. Why not provide a disco service?

The student association thought that was a good idea and bought us \$3,000 worth of equipment, which reverts to the radio station for use when the disco craze subsides. Glen schedules the disco, provides a DJ and an engineer, and makes sure things keep going. We are doing two Disco's a month with a live DJ, and do cassette discos on demand.

**7. Jim Bindas, BUSINESS COORDINATOR** has a pretty obvious function. Our funds come from a budget supplied by student fees. Money is difficult to come by. Jim helps us manage our funds so that we get what we need, when we need it. He serves, as the double arrow indicates, the other departments, and has a great deal of contact with the real world outside of the circle.

**8. Jim Winistorfer, CHIEF ANNOUNCER** tries to keep the 40 shifts a week filled with qualified people, to improve our overall sound, to evaluate people on the air, and to organize **The Inside Track**, a five night a week feature album program.

**9. Carl Hader, MUSIC COORDINATOR**, the biggest job of them all. He has to take in, process and provide records for our programs. He has two work study people to help him on that. Work Study people are the only people paid in our organization. They are paid out of state-federal funds and do mostly clerical jobs. This is the kind of work it is hard for us to find volunteers for.

A second part of Carl's job is to send out feedback to the record companies, arrange the new releases for use on the air, and keep the top albums and Hot 100's up to date.

**10. Mike Jensen, PRODUCTION COORDINATOR** makes sure that the 14 weekly improvisations produced by the Bell Tower Players and the **7 Take FIVE** programs produced by the Radio Production students are ready for the air.

lord it over other people. Some of the "coordinators" who are a bit authoritarian in nature, slyly sneak back to "director."

Nancy makes sure that each day's log is ready for use on the air. She schedules special programs, receives all PSA material and prepares the PSA notebook. She evaluates tapes from Radio Production to see if they are suitable for on the air.

**2. Gregg Jamison, NEWS COORDINATOR**, with the help of a faculty assistant, tries to provide, train, evaluate, and produce our News "10" program at 6 p.m. nightly. He has about 14 people working with him. Each of the Radio Production students (from (90-110) produces an actuality for use on the air. Greg evaluates and grades those.

**3. Steve Zuelke, ENGINEERING COORDINATOR**, is striving to provide a quality stereo signal to the listeners and keep the equipment functioning.

He also keeps the production studios usable.

Since we're upgrading our equipment this year to make both studios four channel ready in case the FCC ever makes up its mind, he'll be installing the new eight in and four out board.

**4. Bill Otto, OPERATIONS COORDINATOR**, is the chairperson of the Advisory Council meetings, provides the agenda, works on ascertainment, and tries to facilitate internal and external communication.

**5. Ace Matthews [That's me], COORDINATOR OF RADIO.** I try to play a Laissez-faire leadership role, supplying knowledge and advice. Sometimes I provide information without being asked, which is not strictly Laissez-faire.

I see my function as trying to get the people to learn how to manage a volunteer organization. I also produce 15 shorter programs each week with



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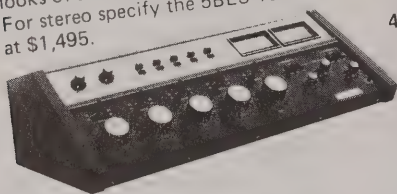
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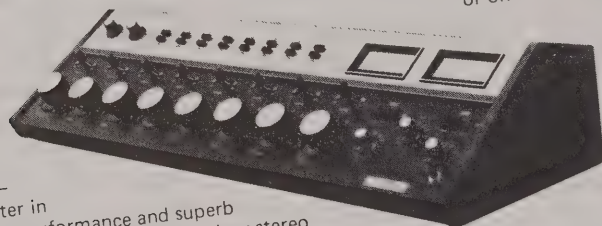
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Will our structure be the same next year? I doubt it. One of the feelings of the group at the moment is that we need to spend more time upgrading our DJ's. Our constitution provides for a flexible structure. We can have as many coordinators, up to 14, as we need. We may see the need for an "improvement" coordinator.

WVSS has no major, no minor, and except for Radio Production, and six "Practicum" courses, no radio courses. While we aren't training people for jobs, we try to train them to accept responsibility. We are developing management strategies to improve quality.

While we do not train specifically for radio, we do supply two to four people to the local station as part timers. We also supply most of the DJ's for the local Discos.

In the past we had an Intercampus Coordinator, who produced and distributed seven copies of a weekly

program to the stations of the Wisconsin Intercampus Radio Network. The network has since collapsed.

In the past, we had a Training Coordinator. This was when most of the people who were on the air came down to the station and said, "Take me, I want to be a DJ." Radio Production with over 100 students per semester now provides most of the on the air people. I would like to go back outside for people again, but we aren't as aggressive on that approach as we once were.

We used to have a Sports Department too, but it's now combined with the News Department. For several years the local station did not broadcast the college games. Recently they have been broadcasting the games. This saved us about \$800 a year for other purposes. Now the local manager is considering dropping the college game if the high school plays at the same time. We are looking at a Sports Department again. Of course, that is what CONTINGENCY means. If you need it, use it. If it gets in the way, get rid of it.

One of the advantages of college radio (and its big disadvantage too) is that a "generation" from hiring to retirement is at most five years. You can change your structure to meet changes without having to "fire" somebody and cause all that pain.

We have two more important people in our circle. They are not last or least. **Jake Pederson and Scott Laurin: STAFF REPRESENTATIVES** (see segment #4). They try to give staff feelings about what is going on. All staff and others from the outside world are invited to Advisory Council meetings.

Does our "Democracy" work? It is definitely a struggle. One or another person (including myself) has a tendency to feel that if we were in charge all our problems would be solved. Each year we have to re-look at ourselves and our goals. It is difficult for me to remember that people are coming in and leaving all the time.

We survive, have a good reputation with the students and the administration for keeping our bargains. Probably the saddest thing we have to do, and we sometimes wait too long, is to remove a Coordinator who isn't doing his/her job. We are trying to develop regular review procedures for our coordinators and for our operating personnel. (Continued on Page 20)



# Compiling a Station Manual

By Paul G. Trembley

Beneath the slick veneer of a top professional station you'll find a solid organizational framework — one encompassing well-defined station goals, and station personnel roles. Imagine a furniture production line. A group of skilled craftsmen transforms a block of wood into a fine piece of furniture. What if the workers were undecided as to what the finished product should be? What if each woodworker carved indiscriminately as the block rolled past him? A potentially beautiful piece of furniture would probably be lost. In addition to wasted resources (i.e., worker time and energy, and our block of wood), two destructive factors threaten the future of the furniture company. First, would-be customers will probably buy their furniture from a more professional competitor (the radio dial offers your listeners a similar choice). So we may say that production of an inferior product threatens the solvency of our company. But even more devastating would be the second of the two destructive factors: **worker morale would fall**. The craftsmen would become frustrated at their inability to collectively produce something of value.

What about your station airsound? Is it quality consistently high? Are your station members working within a well-defined framework to accomplish the goal of best serving your community? The quandry — of having undefined station goals and unspecified member roles — commonly plagues many college stations. Fortunately, there's a solution.

**Compile a good station manual.** It's the key to your organizational problem. The manual outlines station goals and member responsibilities; it acts as an informative lubricant to facilitate a smooth, efficient operation. The following ideas should help you.

Begin at the beginning. Tell your members why the station exists. I can almost guarantee that it will be news to many. Illuminate and amplify this point: the station exists to serve the community to which it is licensed. Dispel the following common misassumptions: (1) the station is an expensive stereo system; (2) it's a public telephone which is used to communicate with friends; (3) the station is a ticket to recognition on campus. Not only are these misassumptions almost purely narcissistic, they are insurmountable obstacles to the establishment of station policies to reach the goal stated as a condition of initial and continued FCC license: that the station **serve** the community. If you start here to let your membership know why the station exists, you'll assist your station members in focusing attention on how best to fulfill this important condition of license.

Next, have the manual clearly define the objectives the station needs to attain to reach the goal of community service. To implement a unified format, we polled our members to determine what type of music to play. A combination of top 40 music with album oriented rock seemed acceptable to most members, so we devised the appropriate format. (You could say we decided which piece of furniture to make.) It was safe to assume that the format our station decided upon represented the tastes of the college community WSKB served. After all, our members comprised a cross-section of that community. Our format, completely explained, appears in the station manual. Be sure to include the same in yours.

The framework in which to operate presented an interesting challenge. Because most college stations are volunteer staffed, it's difficult to encourage those non-paid members to take the job seriously. I hit upon a solution which would require: (1) thorough familiarity with the station manual; (2) procurement of an FCC Third Class License; and, (3) performance of most station miscellaneous duties as prerequisites to station membership.

The plan works like this. Prospective members are recruited at the beginning of the year. But before they are granted membership in the station, each prospective member

must become familiar with the station manual. The manual outlines station organizational framework — officer and member roles and responsibilities, station rules and regulations, the station constitution, and our station goals. Future members study the station manual and are then required to pass a test on the material in it. This assures the station that each new member is in the know.

Secondly, a candidate for station membership must obtain his or her FCC Third Class License. This is a lot to ask of a group of college students in the middle of a semester. That's why it's so important to make the license a condition of membership. Because a prospective member has invested his time in studying the station manual, and passing the manual test, it's unlikely he'll let the license stand in the way of station membership.

Our third prerequisite to station membership empirically familiarizes the prospective member with station operation. He or she: (1) files records in the music library; (2) assists the Music Director with new releases; (3) runs the board for other members on the air; (4) does tape-to-cart transfer; (5) compiles and reads news; and most importantly, (6) cleans and does many of the non-air jobs around the station. When our candidates become members — usually by the end of the semester — they have a working knowledge of all phases of station operation. And they are courteous of others because they know what it is to clean the studio and file records.

The results are obvious. The station is neat and in good order. Everyone is familiar with station operation, and because membership has been earned, it is valued. Our members are proud to be a part of our station. And it's all because of a good station manual and its proper implementation. Your manual can be your blueprint to a slick professional sound and operation.

Just look at the benefits. A good station manual is the framework to achieve your station's goals. It increases interest and raises morale among station members. It assures the station that prospective members will be better acquainted with the organization's goals. New members who are really informed will make fine future officers. The whole cycle perpetuates itself. Preparing a good

(Continued on Next Page)



(Continued from Page 18)

Would another method work? Of course. We started out as a typical Authoritarian organization. We did not know about other possible structures. The circular organization is certainly another possibility. It focuses attention on the **Product** rather than the **Power**.

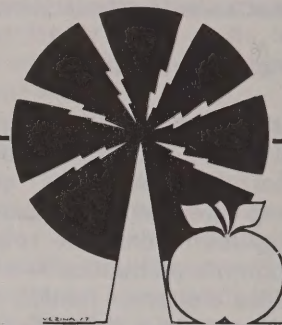
Think about your structure. Does it help or hinder achieving the goals? What are the goals? Who are you working for? Yourself? Your organization? Your listeners? All of the above? In what proportions? ■

(Continued from Page 19)

operating manual, and standing behind it so as to make sure it is used, will not solve all of the problems of college station operation. But a station manual can be important as an intra-staff communication tool, one that will hasten the process of education and staff training . . . the age old problem of college radio. Why not try putting your hard earned knowledge on paper? Now, before you leave school, is the time to do it!

Editor's note: Paul Trembley is an experienced commercial broadcaster

who returned to college to complete a degree program at Westfield State College, in Massachusetts. He became affiliated with WSKB in 1976 and prepared the **WSKB Operator's Handbook** during this time. Copies can be obtained by sending \$3.00 (for xerox and postage) to Paul Trembley, 218 Cliffside Apts., Sunderland MA 01375. ■

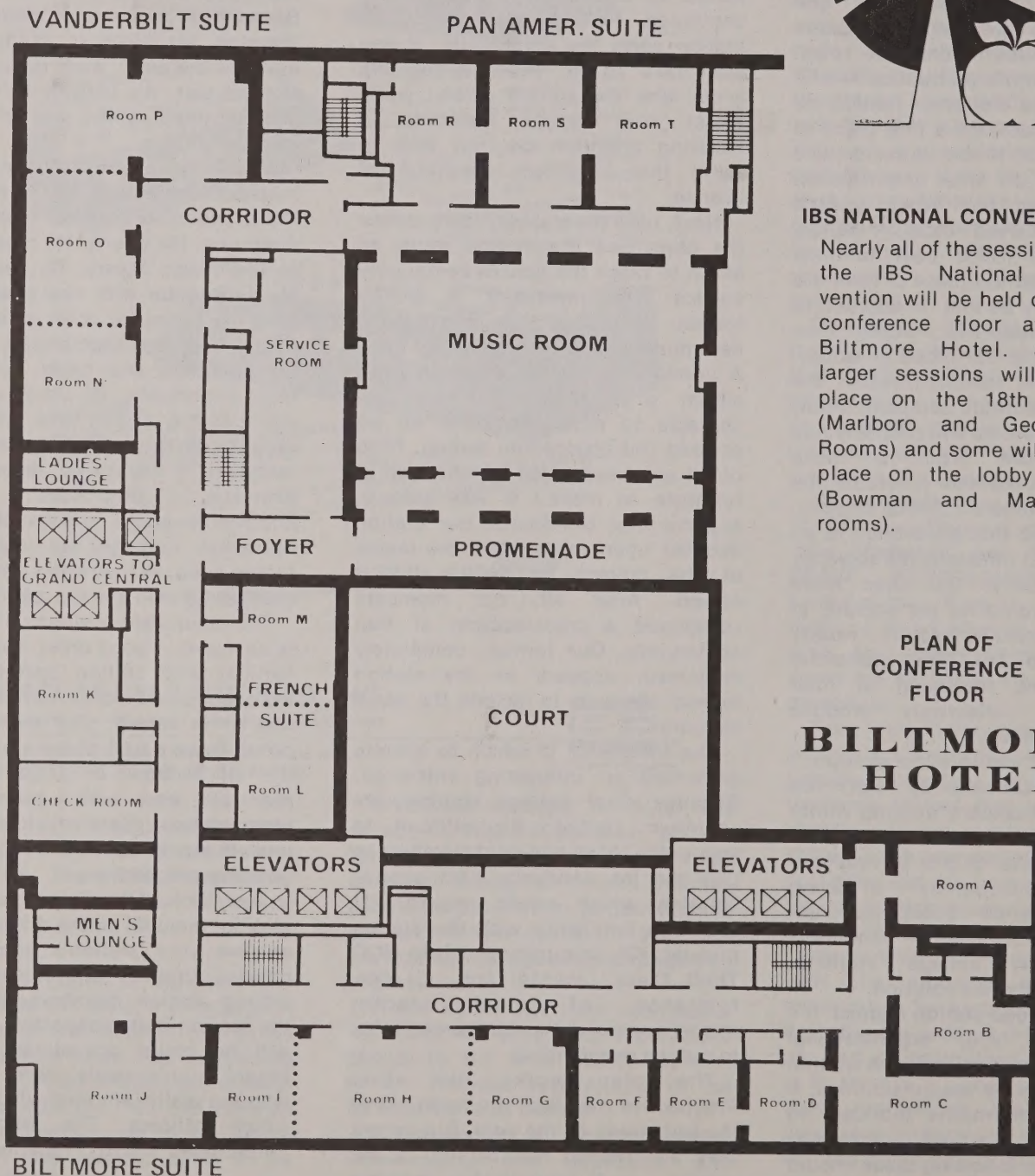


#### IBS NATIONAL CONVENTION

Nearly all of the sessions at the IBS National Convention will be held on the conference floor at the Biltmore Hotel. Some larger sessions will take place on the 18th floor (Marlboro and Georgian Rooms) and some will take place on the lobby level (Bowman and Madison rooms).

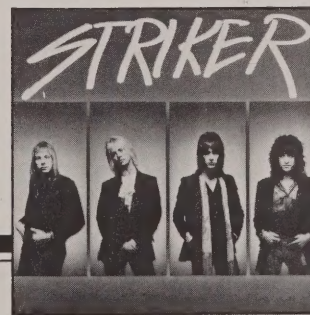
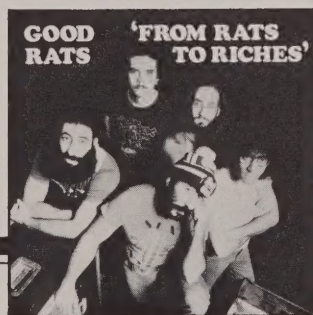
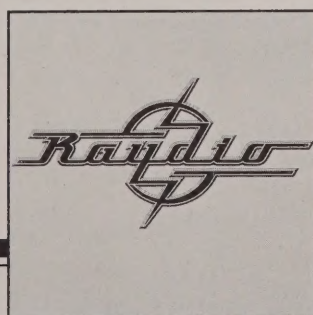
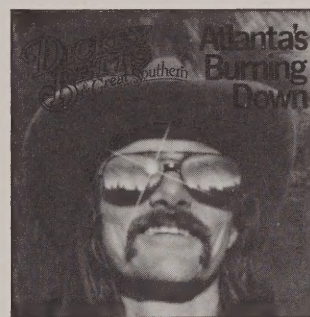
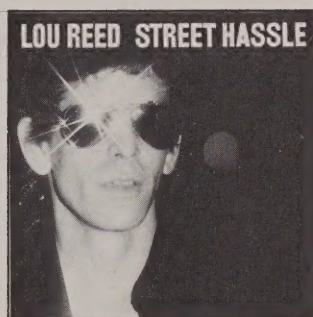
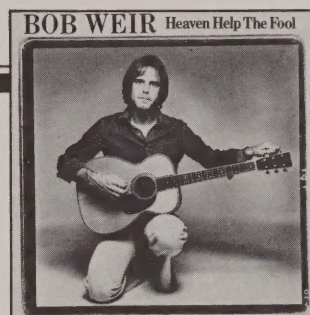
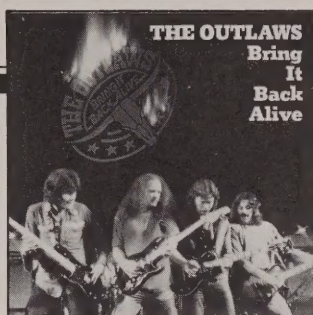
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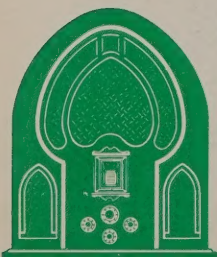
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